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## Volume 35 Number 1 WAAC Newsletter

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### Deadline

Contributions for the May Newsletter should be received by the Editor before **April 2, 2013**.

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## Regional News

*Katherine Holbrow,  
column editor*

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### Alaska

The Arctic Studies Center and Anchorage Museum are co-hosting a workshop on salmon skin processing and sewing, bringing together traditional Alaska Native fish skin sewers and conservators. Artists Audrey Armstrong, Coral Chernoff, and Marlene Nielsen will work with conservators **Kelly McHugh, Sara Owens, Ellen Promise, and Monica Shah**. In addition, conservation students from UCLA/Getty and Winterthur will have the chance to ask these traditional skin sewers questions through video-conferencing.



**Ellen Carrlee** assisted the University of Alaska Fairbanks Museum of the North with condition surveys on the Alaska native basketry collection and archaeological organics while studying anthropology for the semester. She was on an academic leave of absence from the Alaska State Museum, where 500 wet shipwreck artifacts await her return.

WAAC welcomes Maisie Elise Bidwell, born December 18, 2012, weighing 7 pounds 2 ounces, to Member at Large Pam Skiles and her husband Geoff Bidwell.

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## Western Association for Art Conservation

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**The Western Association for Art Conservation** (formerly, the Western Association of Art Conservators), also known as **WAAC**, was founded in 1974 to bring together conservators practicing in the western United States to exchange ideas, information, and regional news, and to discuss national and international matters of common interest.

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## Regional News, continued

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**Scott Carrlee** has been working on a large trove of artifacts recovered from a 1901 shipwreck near Juneau. A previous salvage attempt sent part of the ship to deeper waters where it lay undisturbed until the restart of recovery operations this past summer. The current salvage operation has brought almost 500 artifacts to the surface in remarkably good condition. Artifacts of metal, wood, ceramic, rubber, and textile are now being processed and treated in the Alaska State Museum conservation lab.

### *Regional Reporter:*

Ellen Carrlee

### **Arizona**

**Nancy Odegaard** attended an advisory council meeting of the Iraqi Institute of Conservation of Antiquities and Heritage (IICAH) in Erbil, Kurdistan, Iraq in October and presented on the project at the WAAC meeting. She also presented in a panel discussion on NAGPRA for the new University of Arizona (UA) president, administrators, and US Congressman Grijalva.

**Teresa Moreno** attended an Image Permanence Institute workshop at the Newberry Library in Chicago on *Sustainable Preservation Practices for Managing Museum Collections*. Teresa is working together with ASM curators to prioritize collections storage and preservation needs for the next coming years. Teresa has just completed processing a loan of Navajo textiles which are on loan to the De Nieuwe Kerk museum in Amsterdam and is working on several other loans for other institutions. As well she is continuing work on her dissertation research and recently attended the American Indian Marketplace at the Autry National Center.

Nancy and Teresa are working together with UA Planning Design and Construction overseeing the construction renovation of a new climate controlled storage vault to house the museum's archaeological and ethnological basketry collection, designated under the Save America's Treasures program as a national treasure.

**Marilen Pool** is the project conservator and has developed a database for the conservation survey. Heritage conservation science students **Elyse Canosa** and

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## Regional News, continued

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**Brunella Santarelli** are assisting her with analysis and data entry.

Elyse, Nancy, and **Dave Smith** are working on a headspace solid phase microextraction (SPME) project to identify tobacco residues in American Indian pipes. Brunella is also working on early lead glaze detection and characterization in Basket Maker pottery using several analytical techniques.

**Werner Zimmt** is developing an apparatus that uses magnetism as a characterization measurement.

New heritage conservation science student **Jae Anderson** is developing standards for an arsenic removal project (NCPTT funded) and American Indian studies graduate student **Martina Dawley** is conducting a pXRF survey of the ASM Navajo textile collection to identify the extent and distribution of arsenic in the collection and assist in selection of specimens suitable for removal studies. The ASM lab hosted a two day Navajo textile analysis workshop with Dr. Ann Hedlund. **Gloria Giffords** lectured at the ASM on her earlier research with Talavera pottery from Mexico. Nancy, Brunella, and **Gina Watkinson** continue to work on several large repatriation projects.

We are thrilled to welcome conservator **Jae Gutierrez** who joins the staff at the Center for Creative Photography at the UA in October.

Marilen continues to work part-time as project conservator on the Save Americas Treasures Basketry Project at the Arizona State Museum, currently in the middle of surveying the Southwest Ethnographic basketry collections. In her private practice, Marilen is working on a variety of ceramics and Mexican lacquerware and is consulting on a storage upgrade project for the Tucson Museum of Art.

Work continues apace on the 20% expansion at the Musical Instrument Museum (MIM), where the temporary exhibit *Portraits from the Golden Age of Jazz: Photographs by William Gottlieb*, recently opened. This exhibit of loaned photographs is illustrated by a selection of instruments from MIM's collections. As well as prepping the instruments for

this temporary exhibit the lab has been busy with a lot of other projects. As the only conservator on staff, **Daniel Cull**, worked on the more complex, difficult, or time sensitive treatments, such as the c. 1590 Belchior Dias Guitar, made in Lisbon, Portugal, thought to be the second oldest guitar in existence, and a 1960s beaded ivory gown worn by Ella Fitzgerald and made by Don Loper Boutique, of Beverly Hills, CA.

Daniel also processed incoming loans, including Pablo Casals' 1843 cello made by Jean-Baptiste Vuillaume, a stage costume worn by Roger Daltrey, made by the Skin Room, a selection of sound making objects from the Kronos Quartet, Janis Joplin's "Hummingbird" Guitar, and the Vestax QFO turntable co-designed, used, and autographed by DJ QBert. To mark the 100<sup>th</sup> birthday of John Cage, Daniel co-organized and took part in a performance of Cage's masterpiece 4'33" in the MIM Theater.

Other members of the MIM collections team were equally busy. **Jill Crane**, laboratory assistant, oversaw the IPM for the museum and the low temperature treatments of incoming objects. Jill also supervised the cleaning of objects in the galleries, where most objects are on open display. Jill recently also treated an 1858-1860 James Ashborn style 3 guitar and a 1931 balalaika shaped guitar made by Bernard Fritsch.

**Steve Hinders**, lab assistant/collections technician, assisted with the cleaning of objects on exhibit and conducted simple treatments when needed. **Troy Sharp**, collections technician, recently completed the treatment of a 1950s "quad" lap steel made by Fender and a selection of pre-Columbian flutes, panpipes, and vessel whistles. **Frank Gonzales**, collections technician, completed the treatment of several zithers and a Bandura made by Herasymenka Vasil at the Trembita Musical Instrument Factory.

**Cristina Caballero**, collections technician, treated a late 19th-century zither from Sweden and assisted with the conservation installation work for the *Golden Age of Jazz* exhibit.

**Rose Cull** has been researching the pres-

ervation of digital audio files and recently published "The Preservation and Conservation of Electronic Music: Beats, Bits, and Bytes" *AIC News* (November, 2012), 37:6. She had a great time at the WAAC annual meeting in Palm Springs.

**Martha Winslow Grimm**, textile/costume conservator, is once again organizing an Angels project for Costume Society of America. The May 28, 2013 event will be at the Boulder City/Hoover Dam Museum located just outside of Las Vegas, NV. The museum is on the second floor of a hotel, and the Angels have been invited to stay at the hotel and have their own "Night at the Museum." All members of CSA are invited to participate.

**Dana Senge** worked with Martha on a project to survey, rehouse, and treat historic textile collections in the National Park Service storage repository in Tucson. Dana, **Maggie Kipling**, and **Audrey Harrison** are treating historic metals from Little Bighorn Battlefield National Monument and Fort Bowie National Historic Site. Maggie created new custom exhibit mounts for prehistoric items made of plant materials at Mesa Verde National Park. The lab welcomes pre-program intern **Bailey Kinsky** who has begun rehousing historic hats from Chiricahua National Monument.

**Brynn Bender** worked on preparing a document to help national parks plan for the evacuation of museum collections in emergency situations. This work was encouraged after the last year's wildfire season. She also contributed to revisions in the NPS Museum Handbook and thoroughly enjoyed maternity leave this summer.

*Regional Reporter:*  
Brynn Bender

## Hawaii

**Dawne Steele Pullman** is back in China working on collections of contemporary Chinese art and attending the Taipei Art Fair.

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## Regional News, continued

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**Kent Severson** started work at Doris Duke's Shangri La in late March. Working with curator Keelan Overton and the rest of the Shangri La team, the Damascus Room was opened to the public for the first time in early July. For the past five years, the decorated walls and ceilings were the subject of a Winterthur intern examination and treatment program; this year marked the start of annual inspection and maintenance.

Objects for the traveling exhibition *Doris Duke's Shangri La: Architecture, Landscape, and Islamic Art* were prepared with the help of two pre-program interns: **Liane Ikemoto** and **Kat Harada**, and the show had a successful opening at New York's Museum of Art and Design in early September. Kent also traveled to Turkey for two months to participate in New York University's archaeological project at Aphrodisias.

On his way out and on his way back he stopped to inspect ongoing work on the openwork marble screens (known as *jali*) that formed a pavilion on the roof of Doris Duke's bedroom. The marbles were set in concrete surrounds in the 1930s and the entire assemblage was taken down in 2010 to repair the roof. In so doing, much of the concrete was destroyed and old repairs came apart. After three weeks of preparation work in May, the panels were shipped to Spectra, Inc., in Pomona, California for repair and re-fabrication of new cast concrete surrounds. All of the pieces have returned to Hawaii and reassembly has begun.

Shangri La was closed to the public in September for maintenance. The conservation team, together with collections technician **Bethany Barrister-Andrews** and historic housekeeper **Napua Germano**, used that time to vacuum all textiles in the public rooms of the house, including furniture, carpets, and objects on the walls, clean the chandeliers in the Dining Room, and clean lots and lots of tiles embedded in the walls.

*Regional Reporter:*  
D. Thor Minnick

### Los Angeles

Conservators at LACMA were busy last fall preparing artworks for several exhibitions including *Drawing Surrealism*; *Ken Price*; *Bodies and Shadows: Caravaggio and His Legacy*; and *Stanley Kubrick*.

**Joe Fronek** and Elma O'Donoghue traveled to France last October to deinstall the *Caravaggio* exhibition, which was shown at two venues in Montpellier and Toulouse. **Susan Schmalz** went to Paris in November to install *Fashioning Fashion* at the Musée des Arts Décoratifs, and **Natasha Cochran** and **Siska Genbrugge** went to the Museo de Arte Moderno in Mexico City in September to install *Women in Wonderland: the Surrealist Adventures of Women Artists in Mexico and the United States*.

**Elma** will travel to the National Museum of Korea in Seoul this January to install *Art Across America*, an exhibition organized jointly by LACMA, the Philadelphia Museum of Art, the Houston MFA, and the Terra Foundation. Third-year paintings intern **Morgan Hayes** is busy with the restoration of a portrait by 17<sup>th</sup>-century painter Ferdinand Bol.

The Paper Conservation Department is excited to have Erin Jue back as an assistant paper conservator.

Last autumn **Terry Schaeffer** retired from the position of Chemical Hygiene Officer. She will continue to collaborate with the conservation scientists and conservators on research projects. **Allison Akbaroff** has joined the Conservation Center as the new Chemical Hygiene Officer.

**Chetan Suryawanshi's** Mellon Postdoctoral Research Fellowship ended in November, and he will be returning to India.

2012 brought many changes for **Chail Norton**. After 15 years in paper conservation Chail has left LACMA to be home with her infant twin boys, and has moved back to Santa Barbara. Chail hopes that in 2013 there will be the opportunity to connect with the art world in Santa Barbara and continue conserving.

**Israel Campos** left LACMA's Watts Towers conservation team to continue his education. **Christina Fisher** and

**Mariana Ruiz** joined the Watts team in August as research assistants.

**Tania Collas** and **Liz Homberger** are about to embark on the conservation of California Mission Period artifacts selected for the Natural History Museum's new permanent exhibit on the history of Los Angeles, opening in July, 2013. For the same exhibit, **Lalena Vellanoweth** is conserving the iconic "Little Tramp" costume worn by Charlie Chaplin in the movie, *City Lights*.

In the Decorative Arts and Sculpture Conservation lab at the Getty Museum, graduate intern **Jan Dorscheid** arrived from the University of Applied Science Potsdam with a degree in the conservation of wooden artifacts. Jan is concentrating this year on technical studies of French Rococo furniture.

**Brian Considine** is serving on the US Indemnity Panel for International Exhibitions for which he travels to Washington D.C. twice a year.

**Arlen Heginbotham** was a co-instructor for a workshop held at the Getty entitled Recent Advances in the Characterization of Asian Lacquer, along with **Michael Schilling** of the GCI, and **Nanke Schellmann** of the Academy of Fine Arts Vienna. The one week, hands-on course covered sampling techniques, cross section staining methods, and py-GC/MS analysis of Asian lacquer materials. The participants included 9 paired scientist/conservator teams from 6 countries.

**Julie Wolfe** is starting a pilot research project to test different commercial and home-made rust removers for in-situ cleaning of outdoor stainless steel. The work is related to the maintenance of the Getty's outdoor sculpture collection. The effectiveness of the products and repassivation on stainless steel alloy ASTM 304 will be evaluated using voltammetry. The work is in collaboration with scientist and electrochemist **Virginia Costa**.

*Regional Reporter:*



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## Regional News, continued

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### New Mexico

**Keith Bakker** is working on a CAP survey for the Anderson-Abruzzo International Balloon Museum in Albuquerque and would like to speak with curators who have considered environmental standards, particularly light levels, for modern manufactured materials.

**Conservation Solutions** recently opened an office in Ottawa, Canada, and has added four team members to their overall operations. Recently completed projects include ironwork at Marshall Gold cemetery, Coloma, CA; sculptures and architectural elements at Vizcaya Museum and Gardens, Miami, FL; bronze at the west façade of the US Supreme Court and Federal Reserve Building, Washington, DC; granite and bronze at the Soldiers & Sailors Monument, Watertown, NY; marble at Mexican War Memorial, Pennsylvania State Capitol, Harrisburg; zinc and granite at the Defender's Monument, New Ulm, MN.

Currently ongoing projects include materials consulting, Menokin Glass House Project, Warsaw, VA; conservation of marble statues, I. Miller Building, 1552 Broadway, New York, NY; conservation implementation and oversight, exterior envelope restoration of the House of Parliament, Ottawa, Canada; ceiling conservation at the Scottish Rite Temple, Washington DC; condition assessment, Atlantis Orbiter, Kennedy Space Center, Cape Canaveral, FL; restoration of earthquake damage, Blair-Lee Houses, Washington, DC; conservation oversight, Clara Barton House, Washington, DC; and conservation treatment on monuments and markers at Veterans Administration cemeteries nationwide.

*Small Museum Pro!*, the online professional certification program for professionals working in small museums, started by **M. Susan Barger**, PhD, and Museum Development Associates, was transferred to the American Association of State and Local History on January 1, 2013. This program was designed for those working in small museums who needed more professional development opportunities than could be had through a series of workshops and for whom a museum studies degree was not an option. Started in 2009 to fill a need for professional development for workers in

small museums in New Mexico, it was never imagined that the program would quickly reach all over the United States, Canada and beyond.

**Silvia Marinas-Feliner** and a group of ten students from the Museum Conservation Program of NMSU recently restored the bronze sculpture *The Traders*. Located on the College of Business plaza on the New Mexico State University campus and created in 1988 by Duke Sundt, a fine arts graduate student of NMSU. The sculpture depicts trade in New Mexico circa 1850. This was the first time any conservation treatment had been done to *The Traders* and follows 24 years of outdoor exposure.

*Regional Reporter:*  
Silvia Marinas-Feliner

### Pacific Northwest

During October and November **J. Claire Dean**, assisted by conservators **Deborah Uhl** and **Tara Hornung**, worked on the banks of the Snake River cleaning up multiple square meters of spray painted graffiti from a pictograph site. Over the course of the six week project, they were visited by several Big Horn Sheep, deer, jumping steelhead trout, and salmon and serenaded by numerous birds. They got out before the snow came in - but only just.

**Miriam Clavir** launched her conservation mystery novel, *Insinuendo: Murder in the Museum*, at the UBC Museum of Anthropology, Vancouver.

**Lisa Duncan** will be moving her private practice from Eugene, OR, to Seattle, WA, as soon as her husband can find a job in an architecture firm. Eugene has been wonderful, but Lisa is looking forward to the prospects of the big city.

At the Seattle Art Museum, the conservation department hosted conservator **Jane Hutchins** and Japanese paintings conservator **Tomokatsu Kawazu** who worked for a week with **Marta Pinto Llorca** to prepare paintings for a display at Seattle Asian Art Museum.

Chief conservator **Nicholas Dorman**, has produced a gallery display about the recent conservation treatment of two important Japanese paintings. The treatment of one of the paintings was funded by the Sumitomo Foundation and the other was supported by the Carpenter Foundation and the Japan Foundation. Mr. Kawazu has kindly lent a number of wonderful tools and conservation materials that will be on display in the gallery.

Nick continued testing and examination in preparation for the treatment of *Sea Change* by Jackson Pollock. The project is funded by a Bank of America conservation grant. When the lights went out on Cai Guo-Qiang's *Inopportune: Stage One* (consisting of nine white Mercuries and Tauruses hanging from the SAM entrance lobby ceiling, with dozens of sequenced multi-channel light tubes projecting from them), **Liz Brown** got a crash course in LED investigation and repair. SAM conservation intern **Josh Summer** is studying and documenting a sequence of plein air landscape studies by William Trost Richards.

**Corine Landrieu** was busy this fall working on an underwater Civil War mine in fragile condition. She is now involved in the conservation of a glazed terra cotta sculpture which is to be installed on the wall of the new Museum of History and Industry at South Lake Union in Seattle.

The Conservation Services Section at the Royal BC Museum has been heavily involved in exhibition and loan work during the fall of 2012. Highlights included the *Royal BC Museum at Wing Sang* exhibit in Vancouver, a large dinosaur exhibit, a display of original photos of Queen Elizabeth II, an ancient maps show, naval art, and the *2012 Wildlife Photographer of the Year* travelling exhibit from the Museum of London. And those were just the temporary exhibits requiring attention. Additionally, a prominent role was once again played in the museum's largest and most popular annual fundraiser, *Artifact or Artifice?* Conservators spun yarns and impressed well-dressed guests with conservation-related trivia associated with an object from the collection.

**Kjerstin Mackie** was fortunate to travel to Sechelt three times, participating in

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## Regional News, continued

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workshops on traditional Salish weaving of textiles, baskets, and hats. Kjerstin also delivered a talk to the University of Oregon on her work with the Kwaday Dan Ts' inchi garment.

**Lisa Bengston** has been heavily involved in exhibit work, but has also begun an extremely delicate and complex conservation treatment involving an early 20<sup>th</sup>-century Chinese lantern. There is a plan afoot to showcase Lisa completing the conservation work in one of the museum galleries in the spring of 2013.

**George Field** was honored with an award of appreciation from the Victoria Native Friendship Centre for his many contributions to their programs. He is also delighted to be travelling with a shipment of ethnographic objects on loan to a museum in Amsterdam. George and **Kasey Lee** reached new heights to complete some minor totem pole maintenance work while the weather cooperated in the early fall and treated the new CEO to a ride-along as the *John Lennon Rolls Royce* took its annual laps around the local speedway.

**Betty Walsh** and **Colleen Wilson** have been conscripted into many of the exhibit preparations. **Robert Davison** saw the first BC Archives magnetic media collections move into cool storage before the end of the year, the culmination of a long and convoluted project. Cold storage for other vulnerable collections will ensue in the New Year.

*Regional Reporter:*  
Corine Landrieu

### Rocky Mountain Region

**Marissa Stevenson** spent the fall semester as an intern in the conservation lab of the Buffalo Bill Historical Center. Stevenson helped solve the problem of preserving silk ribbon on leather and treated two family Bibles damaged in hurricane Katrina.

**Beverly Perkins** is serving on the board of Heritage Preservation, the Buffalo Bill Art Show, and the Smithsonian Affiliates. Bev is currently conserving an

amazing collection of firearms on loan from the Smithsonian Museum of American History.

**Karen Jones** would like to announce the follow event: the Rocky Mountain Antiquarian Book and Paper (RMABA) Fair 2013 will be held the evening of Friday, August 2 and 10a-5p on Saturday, August 3. The theme of the event is "To Have and to Hold," and RMABA has agreed to open the collections care component of the fair to include collections of all types. A panel of conservators will present their specialty and then take questions. Specialties include: objects, paintings, textiles, photographs, works of art on paper, and books. There will also be a "preservation station" where the public can come and ask questions and/or see a demo. The fair will be at the Merchandise Mart in Denver.

**Laura Downey Staneff** is closing her practice, Silverpoint Art Conservation LLC, in order to begin her new position of associate conservator of paper and photographs at the Williamstown Art Conservation Center in January 2013. Despite her immanent departure for Massachusetts, Laura intends to continue her WAAC membership and looks forward to keeping up with her Western colleagues by reading the Regional News!

The Denver Art Museum is in the process of implementing a campus-wide exhibition that will highlight its textile holdings as well as feature works from a range of outside collections. *Spun* officially opens in May 2013, but in the coming months, numerous exhibits of varying scale, content, and composition will open and require the expertise of all conservation staff to prepare and display this range of textile-based materials.

**Kate Moomaw** has been evaluating and preparing works for the upcoming rotations in the modern and contemporary galleries, including *Chamber*, a site-specific, electronic media installation by Charles Sandison. She has also been working on the room-sized interactive piece, *Walking in Venus Blue Cave* by Ernesto Neto. The latter consists of small Styrofoam pellets contained in nylon spandex fabric and will be featured in *Focus: Material World*, as part of *Spun*.

The north conservation lab is now equipped with a Delta cabinet that has been retrofit to extract volatile components from collection objects. **Allison McCloskey** successfully used the cabinet to mitigate off-gassing naphthalene and enable wet cleaning of a Harry Tyler double-weave coverlet dating from 1835.

**Gina Laurin** has been treating a range of objects including numerous recently-acquired Asian lacquer objects for the small but beautiful exhibition *All that Glistens*. She also worked on three pieces of Spanish colonial silver and two Chippendale-style chairs that are currently on loan to Museum of International Folk Art in Santa Fe. In addition, **Mark Minor** treated a period table and settee for the same loan.

**James Squires** continues to work on the painting, *Venice, the Piazzetta from the Bacino*, by Canaletto. To follow the progress of the treatment and hear conversations with James and the curator, visit the DAM website, [www.denverartmuseum.org](http://www.denverartmuseum.org). In addition, James is also overseeing conservation assistant **Michal Mikesell** who is cleaning a group of late 19<sup>th</sup>-century Incan oil paintings on canvas.

Applying his metals and design expertise, **Steve Osborne** has created numerous mounts for objects ranging from Asian lacquer to Pre-Columbian ceramic figurines. In addition, he has nearly completed building a custom copy stand for photographing flat objects of varying sizes.

In early October, **Sarah Melching** attended the Mountain Plains Museum Association meeting in Corpus Christi, TX. Along with architects **Rick Cronenberger** and **Walter Crimm**, she was part of the panel presentation and discussion "The New Reality: Practicality and Affordability in the Museum Environment."

In October, **Caitlin Whaley** began volunteering in the labs as a pre-program intern.

*Regional Reporter:*  
Paulette Reading

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## Regional News, continued

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### San Diego Area

**Jacinta Johnson** has joined the Emerging Conservation Professionals Network (ECPN) as a Southern California liaison. The aim of the group is to assist AIC members as they make the transition from student to professional. Recently, Jacinta helped organize an ECPN survey of Tony Smith's *Playground (3/3)* in Beverly Hills through the Artist Research Project. Meanwhile, Jacinta continues working on a year-long, pre-program internship in San Diego.

*Regional Reporter:*  
Frances Prichett

### San Francisco Bay Area

The objects conservation lab at the Fine Arts Museums of San Francisco is working on the conservation of the Salon Dore; an eighteenth-century French period room installed at the Legion of Honor. The lab welcomes new assistant objects conservator, **Amy Tjong**, a recent fellow at the Metropolitan Museum of Art.

At the Asian Art Museum, objects conservator **Mark Fenn** is radiographing a pair of 8<sup>th</sup>-century dry lacquer sculptures with visiting Japanese scientists to determine the extent of modern restorations. Asian paintings/paper conservator **Shiho Sasaki** and paper conservator **Jennifer Badger** recently completed a major treatment of Chinese calligraphy works for the exhibition *Out of Character*.

Textile conservator **Denise Migdail** worked with the exhibition designer and conservation technician **Jocelyn Chan** to create floating magnetic mounts for a series of flat block-printed Javanese textiles in the exhibition *Batik*.

**Michelle Barger** tells us that the San Francisco Museum of Modern Art will begin construction on their substantial expansion in June 2013, which will result in a total of 130,000 sq. ft. of galleries - more than doubling the current size. Simultaneous to this, the institution is retrofitting their very first warehouse

for centralized art storage (currently the collection is stored in four different locations).

In preparation, packing of the collection is underway, and "spring cleaning" has come early to the Conservation Studio! The studio will close in March, when the conservators will shift their attention to moving the collection and setting up a temporary studio in the new off-site warehouse space. Conservators are thrilled to be working closely with Samuel Anderson Architects in the design of their new studio, which will open in the new building in January 2016.

*Regional Reporter:*  
Alisa Eagleston

### Texas

A current exhibit at the University of Texas at Austin Blanton Museum of Art focuses on examples which highlight the role of conservation in caring for five of the museum's Italian Baroque paintings and drawings. Entitled *Restoration and Revelation: Conserving the Suida-Manning Collection*, the exhibition includes before, during, and after treatment images and in-process video.

The centerpiece of the exhibit is the *The Death of Rachel* by Antonio Carneio, (c. 1660s), which recently received over 500 hours of treatment by conservators at the National Gallery of Canada, Ottawa. **Mark van Gelder**, of Art Conservation Services of Austin, was interviewed for an article about the exhibit in the University's Austin campus newspaper *The Daily Texan*.

In November, the Menil Collection completed work to stabilize two sculptures by John Chamberlain on long-term loan to the Chinati Foundation in Marfa, Texas. This work for the two wall-mounted sculptures, *Folded Nude* (1978) and *Kunststecher* (1977), was facilitated by Chinati Foundation staff under the direction of conservator **Bettina Landgrebe**. The works were taken from view and transported to the old Ice Plant build-

ing for two weeks where they underwent structural stabilization treatments. This work completes a year-long conservation and research project funded by the Bank of America Art Conservation Project to document, stabilize, and preserve twelve sculptures by John Chamberlain in the Menil Collection.

The work was performed in this collaborative effort by conservators **Shelley M. Smith** from the Menil, **Catherine Williams** from Silver Lining Conservation, LLC of Austin, and master metalworker **Guido Schindler** of Schindler Metalworks of Houston. This project culminated in an exhibition of some of the recently treated works by Chamberlain at the Menil Collection and a paper outlining the project to be presented at the next AIC Meeting in Indianapolis in May.

**Erin Stephenson** began her Andrew W. Mellon Fellowship at the Menil Collection in October. Erin received her degree from SUNY Buffalo State College in 2011 and comes to the Menil following a post-graduate fellowship at the Balboa Art Conservation Center.

Also in October, **Katrina Bartlett** transitioned from the Mellon Fellowship into the role of assistant painting conservator, special projects. In this one-year assignment, Katrina will continue her technical research with chief conservator **Brad Epley** on the paintings of René Magritte as well as undertake the examination and treatment of two 16<sup>th</sup>-century portraits by Christoph Amberger.

**Cheryl Carrabba**, chief conservator at Carrabba Conservation in Austin, is pleased to welcome a new registrar **Dana Olgesby** to the staff. Dana obtained her BA from Texas A&M University and her MA in Museum Studies from Texas Tech University. Cheryl says: "it is a luxury to have a professional registrar on staff in a busy private practice!!!"

*Regional Reporter:*  
Ken Grant